CONSTANCE TALMADGE

In "The Duchess of Buffalo"

Illustrated by
G. MAILLARD KESSLERE

Price Twenty Cents

CONSTANCE TALMADGE

"Others may tell of storms and showers,
She only recalls the happy hours."

THIS souvenir album, featuring Constance Talmadge, is the first of a series to be devoted to the great personalities of the screen, and will deal with their achievements and their histrionic methods. These books will be illustrated with varied photographs, many of them detachable for framing.

It has long been the ambition of Maillard Kesslère, the artist photographer, to chronicle in some permanent form, the careers of the public's favorites of today. These albums are the cinema's five foot book-shelf.

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Note: *This portrait of Constance Talmadge can be detached for framing.*

Constance Talmadge

Constance Talmadge, the young American girl whose fame has been international since her first great success as the mountain girl in "Intolerance," is considered the finest comedienne on the screen. In Europe she is called "The Rejane of the Cinema," but in this country, she is "Our Constance Talmadge."

What is Constance Talmadge really like off the screen? She is tall, 5 ft. 6 in. in height, slender and distinguished. She has golden hair which is bobbed, vivid brown eyes and a flexible, sensitive mouth. Her voice is low and deep and in rather strange contrast to the gaiety of her personality. It would be rather difficult to give an account of the career of Constance Talmadge without mentioning her sister, Norma. The story of the early years of one is the same for the other.

For on that eventful day when Norma Talmadge, in her fourteenth year, made her way to the Vitagraph Studio and asked for the smallest of parts in any of their productions, her career and —a few weeks later—the career of her younger sister, Constance, started.

Constance Talmadge admits that she got her first chance in moving pictures just as she decided to give them up. Her entrance into the Vitagraph Studio was anything but eventful. A round-faced little boy, whose name she has forgotten, was sitting next to her on a bench. They decided to amuse themselves by burlesquing Flora Finch and John Bunny. Ralph Ince and Anita Stewart watched them and Mr. Ince walked over and offered Constance Talmadge her first job. "All art is autobiographical," said a great English poet, and Constance Talmadge, who is a comedienne in life became a comedienne on the screen.

During those first years, Constance Talmadge was a tall, rather over-grown child, with an irresistible something in her eyes. It was only after her great success in D. W. Griffith's production of "Intolerance" that the public realized there was another star in the Talmadge family.

In private life, Constance Talmadge is the wife of Captain Alastair Mackintosh. They were married in March, 1926. Captain Mackintosh was born in Inverness, Scotland, and is a nephew of the late Lord Kyllacwy. During the war he was a Second Lieutenant in the Seaforth Highland Regiment and later a staff officer with Sir Douglas Dawson. He went to India as aide-de-camp to Lord Wellingdon in the summer of 1918 and remained in the army until 1920.

Despite her marriage, Constance Talmadge has no idea of giving up her screen work. She realizes, like most artists, that what is bred in the bone, and instilled in the mind; and what has been in her thoughts, work and action from that first day at the Vitagraph Studio, cannot be cast aside.

The Duchess of Buffalo

THE story of "The Duchess of Buffalo" opens on an evening in a large theatre in Russia, where an usually distinguished audience has assembled to pay homage to "Marian Duncan," played by Constance Talmadge, who is offering her latest dance sensation, "The Lady with the Four Veils."

Among the brilliant assemblage of officers and ladies, there are two who take the most intense interest in the activity on the stage. One is Lieutenant Vladimir Orloff, a handsome young Slav, and the other is the Grand Duke Gregory Alexandrovich, a well preserved cavalier of about forty-five years of age. The Grand Duke is accompanied by the Grand Duchess Olga Petrovna, and they are seated in the Imperial Box. As the dance progresses and the veils unwind, the theatre is a scene of conflicting emotions. Marian's dance becomes more and more daring, and finally young Lieutenant Orloff rises and rushes out. The Grand Duke and the Grand Duchess leave the Imperial Box; the Grand Duchess, as she is departing, casts a disdainful glance at the dancer.

In the meantime, Lieutenant Orloff has hurried back-stage; he stands in the wings, gesticulating violently to Marian that she must stop the dance. The dancer goes on until the moment of casting aside the last veil. The audience gasps, and suddenly the veil drops and Marian stands on the stage fully draped.

The young Russian Lieutenant is madly in love with the American girl and desires to make her his wife, but as an officer, he must secure the permission of the Grand Duke, his superior officer, who is also in love with the young American girl. Lieutenant Orloff and Miss Duncan decide to go to the Grand Duke's castle together, and she is to wait outside in a sleigh while he requests sufficient leave of absence to get married.

During the conversation between the military commander and the young officer, a jeweler arrives with a very luxurious gift which the Grand Duke has ordered. The interview between the two men lasts longer than Miss Duncan thought it would and she returns home, in order to dress for dinner. In the castle, Orloff, questioned by the Grand Duke, reveals that the girl he wishes to wed is Marian Duncan. The Grand Duke, because of his infatuation for the dancer, tells the young officer that a member of the Imperial Guard cannot marry anyone on the stage. Lieutenant Orloff asks the Duke's permission to resign his commission. The Grand Duke orders him detained for three

HANS KRALY, (left) who wrote "The Duchess of Buffalo" for Constance Talmadge, also wrote "Her Sister from Paris," another comedy in which Miss Talmadge scored a great success. Mr. Kraly recently signed a contract with Joseph M. Schenck to write eight original stories for Norma and Constance Talmadge.

SIDNEY A. FRANKLIN, (right) who directed Constance Talmadge in "The Duchess of Buffalo," is one of the best known directors of moving pictures. He is an American who has steadily risen in the last few years through his splendid work. He directed Norma Talmadge in "Smilin' Through," Constance Talmadge in "East is West" and "Her Sister From Paris," Marian Davies in "Beverly of Graustark."

days to give him a chance to change his mind. The Duke then sends the gift of jewelry to Marian. When it arrives, she takes it for granted that it is from her fiance, and neglects to read the note, as she is expecting him any minute. To her dismay, a strange man in an officer's uniform comes in. She is frightened and utterly at sea when the Grand Duke, whom she has never met, sees the diamond pin which she is wearing and exclaims, "Ah, I am so glad that I divined your taste."

Miss Duncan quickly reads the note which accompanied the gift and discovers the identity of her distinguished visitor. Not knowing the reason for his visit nor his gift, but feeling that something is wrong, especially because of her fiance's failure to arrive for dinner, she tries a little subterfuge to solve the mystery. She has the table set for three. The Grand Duke tells her there won't be three for dinner, that her fiance is under arrest. He advises Marian to abandon the wedding plans, give Orloff his freedom and not ruin his career as an officer.

The young dancer, on the verge of tears, repulses the Grand Duke's love-making. He leaves but hints that he is not to be put off so easily. Marian, not wishing to ruin Vladimir's career, although she loves him deeply, decides suddenly to leave for a distant city. She writes him a short note, explaining the situation, and goes immediately with her maid to the railroad station.

Vladimir is desperate when he receives the news. He does what any man in love would do—follows her. Although knowing he will be considered a deserter from the army, he jumps into a high-powered motorcar and dashes after his fiancee.

The Grand Duke has also discovered the flight of the dancer. He tells the Grand Duchess, his wife, that he has suddenly been called to a neighboring city to inspect a regiment. He leaves. The Grand Duchess has evidently heard the regiment story before, and having read in the paper that the young American dancer has suddenly left the city, she decides to leave also.

The city in question is really only a small town. When the dispatches arrive, announcing the forthcoming visit of the Grand Duchess, her Lady-in-waiting and an Adjutant, the inhabitants are aroused to a great pitch of excitement.

Lieutenant Orloff arrives by motor just as Marian's train pulls into the station. She is amazed and asks him a number of questions, but he signals secrecy, and with her maid they go to the Grand Hotel. He tells her that he is "A.W.O.L.," that he intends to obtain civilian clothes and take her to Paris with him.

They are mystified at the reception accorded them at the hotel. The manager and the flunkeys treat them with a deference not shown to ordinary persons, and it suddenly dawns upon Marian and Vladimir that they are mistaken for the Grand Duchess and her Adjutant.

Flowers arrive in confusion, a huge bouquet is sent by the regiment of Hussars. The guns at the fortress boom out a welcome. The news of Orloff's flight has been broadcast and the governor of the state is anxious to capture the deserter, knowing it would please the Grand Duke. At the hotel, the official suspects that Lieutenant Orloff is the soug[illegible]-for man. He is about to arrest him

when Marian realizing that they think she is the Grand Duchess, asks the Governor how he dares to molest her Adjutant. The Governor utters abject apologies. The American dancer is now the master of the situation.

Forced to continue the deception until she and Vladimir can flee beyond the border, she has to attend a banquet given by the officers' corps in honor of her Imperial Highness. Lieutenant Orloff, as her supposed Adjutant, is seated beside her at the hotel banquet hall. While the celebration is at its height, the Grand Duke and his Aide-de-Camp enter. The Duke is horrified when the manager informs him that the Grand Duchess and her suite have already arrived.

His Adjutant enters the banquet hall and announces, "His Imperial Highness, Grand Duke Alexandrovich!" The officers are electrified and Marian and Vladimir half dead with fright. Much to Marian's surprise, the Grand Duke does not denounce her as an imposter. He greets her as his wife and insists that she accompany him to the Imperial suite. Orloff, in the meantime has hidden himself in the hotel rooms, fearful of detection. The news of his flight has been flashed all over the district. The Grand Duke has no sooner entered Marian's suite, when his wife, the Grand Duchess, is announced. He disappears as suddenly as he appeared; the suspicious wife accuses Marian of carrying on an affair with the Duke and insists upon searching her suite. Finally bursting into one of the rooms, she finds young Lieutenant Orloff! Marian tells her the reason of the deception and the Grand Duchess forgives them both. The guilty Grand Duke, afraid of his wife and realizing that Marian and Orloff have it in their power to expose him, adds his blessing. And so the story ends like all good stories by the beginning of another one.

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Tullio Carminati, leading man for Constance Talmadge in "The Duchess of Buffalo," came to this country to produce a series of Ibsen plays, in which he had appeared with Mme. Duse. Within a few days after his arrival, he had signed a moving picture contract with Joseph M. Schenk. Fate

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The Camera Face

by Constance Talmadge

WHAT is a camera face? Take a piece of dark-blue glass, which eliminates all coloring and you will see how a face appears as it would on the screen. If you have a camera face, the blue glass will reveal an oval shaped contour with rather high, but not too prominent cheek-bones. Hair with lots of light and glint in it—red hair somehow photographs exceptionally well. Eyes set far apart, not so large as to be overly prominent and not so small as to photograph as mere slits. Well-defined eyebrows that are not too thick. A straight nose, preferably a little tilted upward at the tip. A well-bowed mouth, not too small, that parts into a smile of definite charm without lining the face too much and that reveals small and very even teeth. A softly rounded chin, not too weak and not too prominent. The profile should be clear-cut. Vivacity, charm and mobility of expression are great assets.

Every screen aspirant is hopelessly at the mercy of the lens. The camera is not concerned with pink cheeks and red lips but with whether there is too much or too little yellow in the eyes, making them photograph too large or too small; with the contour of the face, the height of the cheek bones, the spacing between the eyes and from the upper lip to the nose.

Talent is of course necessary, for good looks alone will not make a motion picture star. But neither would a sure dramatic ability, unsupported by appearance, create the successful screen player. Talent must go hand in hand with a camera face.

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or chance brought about a meeting with Mr. Schenck, the man of whom it has been said that "He knows the price as well as the value of everything."

Mr. Schenck had seen Carminati in a UFA film in Germany and thought he had a valuable personality for American pictures. Carminati, who had made up his mind to appear only in the theatre, after talking over the picture situation with Mr. Schenck, signed a two-year contract.

Mr. Carminati comes from one of the old aristocratic families of Italy. In private life he is Count Tullio Carminati di Brambilla, but like Sir Henry Irving, he has dropped his title for his professional work. He has found acting in pictures in this country an artistic as well as an interesting experience.

In "The Duchess of Buffalo," Mr. Carminati has the role of a young Russian lieutenant, Vladimir Orloff.

* * *

The Story of the Production.

"The Duchess of Buffalo" set a record for the number of studios used in making this splendid comedy. It was thought at first that only two studios would be needed, but before the picture was half over, and with the constant need of outdoor scenes and the great distances for which Russia is famous, two more were added, making four in all.

William Cameron Menzies, who is head of the Art and Technical Departments, said his work in this picture was the most exhaustive and interesting in his experience. This from a man who has to his credit, "Rosita," "The Thief of Bagdad," "The Dark Angel," "The Lady," "Her Sister from Paris," "The Eagle" and "Kiki."

The background of "The Duchess of Buffalo" is Russia, as it was in the Imperial days of the late Czar. Because of the pomp and ceremony during the royal regime, Russia has always been difficult to reproduce accurately. A thousand and one details enter into the manners and customs of the Russian court. In fact no court in Europe was more rigid in its observance of class distinction. Certainly no court lived in such glamorous splendor, an extravagance that suggested the great days of Louis XV.

The sets constructed for "The Duchess of Buffalo" ranged from ancient Moscovite castles to peasant homes of barbaric simplicity. A railroad terminal was built and several hundred feet of tracks laid. A train of European type is seen pulling into the railroad station and hundreds of fur-swathed passengers emerge. There is also a modern Russian theatre of the colorful Chauve Souris type. It is against such a vivid background that Constance Talmadge has the most interesting part of her career, that of "Marian Duncan," a young American dancer, who created a furor in the country of the snows.

JOSEPH M. SCHENCK

presents

Constance Talmadge

in

"The DUCHESS of BUFFALO"

with

TULLIO CARMINATI

Screen Story by

HANS KRALY

Based on the Hungarian Play, "Sybil"
Written by Max Brody and Franz Martos

A SIDNEY FRANKLIN PRODUCTION

A First National Picture

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THE PLAYERS

Marian Duncan	CONSTANCE TALMADGE
Lieutenant Vladimir Orloff	TULLIO CARMINATI
Grand Duke Gregory Alexandrovich	EDWARD MARTINDEL
Grand Duchess Olga Petrovna	ROSE DIONE
Hotel Manager	CHESTER CONKLIN
Commandant	LAWRENCE GRANT
Maid	MARTHA FRANKLIN
Adjutant	JEAN DE BRIAC

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Comedy

by Constance Talmadge

LAUGHTER is as healing as sunlight and almost as difficult to create. Laughter and a sense of humor color our varied existence, and relieve our routine duties. But a mere sense of fun is by no means sufficient to make a screen comedian. The days of slapstick comedy when an audience rocked with laughter if a lemon meringue pie landed in the middle of one's face, are a thing of the past. Cinema comedies of today require sublety. The minute a situation is obvious in attempting to extract laughs, said situation ceases to be funny, and becomes merely trite or boring. There must always be an element of surprise, or a natural unforced flow of action that appears absolutely true to life. Also, comedy must tread on the heels of pathos to get the proper shading. One must have a sense of mimicry, a keen insight into human nature, not only a good-natured tolerance of people's little faults and foibles, manners and mannerisms, idiosyncrasies and eccentricities, but a genuine understanding and love for these very human qualities.

Every screen comedian or comedienne is consciously or unconsciously a psychologist. Eccentric clothes, facial grimaces, absurd situations and witty titles all slapped together will not make a comedy. In my own screen stories, I specialize as it were, in comedies of manners—that is to say, stories of modern society settings and atmosphere where the character portrayals are true to twentieth century life. I must paint my roles exactly as an artist paints a portrait, with just the proper light and shading to reveal the true character. Slight exaggeration emphasizes the points I wish to bring out, but over-exaggeration would make them lapse into burlesques, caricatures or cartoons.

A character sketch however, is not sufficient to make comedy drama. There must be first of all an interesting plot, replete with dramatic as well as comic situations. There must be continued and sustained suspense, and above all, there must be contrast and conflict.

What appears thoroughly spontaneous on the screen usually has hours of hard thinking back of it. Most, in fact I venture to say all of the screen comedians are really very serious men and women off the silver sheet. It may sound like a paradox, but in order to be funny, we have to be serious. Natural vivacity, gaiety, spontaneity, animation and "bonne esprit" are all helpful, but without understanding, sympathy, and keen insight, they would never make a comedy star.

Constance Talmadge

HER BOOK